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of the facile Plautine style. Another phase of it appears in the formidable Persian name which Sagaristio adopts in the *Persa*, when he is disguised as a Persian:

Dord. 'What's your name?'

Sag. 'Listen then and you shall hear: False-speakerus Girl-seller-son Much-o'-nothing-talk-son Money-gouge-out-son Talk-up-to-you-son Coin-wheedle-out-son What-I-once-get-son Never-give-up son—there you are!'

Dord. (with bulging eyes and gasping breath) 'Gosh! That's a variegated name of yours!'

Sag. (with a superior wave of the hand) 'It's the Persian fashion'.

When this feature which I label "extravagance" enters the situation, instead of the dialogue we have episodes such as the final scene of the *Pseudolus*, where the name character is irrelevantly introduced in a state of intoxication. We can scarcely doubt that such business was carried out with a wealth of ultra-graphic detail that brought copious guffaws from the populace.

Under the same general head of burlesque and extravagance we may consider the much-mooted question of scenes in which a character evidently in ungovernable haste finds time to indulge in exhaustive comments the while. This has usually been criticised as an incongruity, but consider for a moment how effective a laugh-provoking device it might become if the comic actor should make a violent pretence of running while scarcely stirring from the spot. We have all doubtless seen modern low-comedians make a 'hit' with the same piece of 'business'. For example, the following lines from the *Curculio* become potentially comic instead of unexplainably absurd if *Curculio* makes an energetic simulation of frenzied haste:

Curc. (enters) 'Make way for me, friends and strangers, while I execute my commission here. Run, all of you, scatter and clear the road! I'm in a hurry and I don't want to hurt anyone with my head, or elbow, or breast, or knee. . . And there's none so rich as can stand in my way, . . . none so famous but down he goes off the sidewalk and stands on his head in the street'—(etc., for ten lines more). After he has found his master *Phaedromus* he is apparently so exhausted that he cries, 'Hold me up, please hold me up!' (wobbles and falls fainting into *Phaedromus*'s arms).

Phaed. 'Get him a chair—quick!'

This type of fun-making becomes so common that *Mercury* parodies it by crying at the conclusion of a similar scene in the *Amphitruo*, 'For egad! I'd like to know why I, a God, shouldn't have as much right to threaten the rabble as a mere slave in the comedies!'

In the scene recently quoted, *Curculio*, after his violent exertions in search of his master, is for a time apparently unable to discover him, though he is on the stage all the time. Scenes of this type

are common and must likewise owe their comic effect to broad burlesque in the acting. The breadth of the Roman stage alone is not sufficient to reduce such scenes to the realm of probability. The actor must peer in every direction but the right one. So *Curculio* passes directly by *Phaedromus* without seeing him and turns back again, while saying,

'Is there anybody who can point out *Phaedromus*, my guardian angel, to me? The matter's very urgent. I must meet this man at once'.

Pal. (to *Phaedromus*) 'It's you he's looking for'.

Phaed. 'What do you say we speak to him? Hello *Curculio*, I want you'.

Curc. (stopping and again vainly looking around) 'Who's calling? Who's mentioning my name?'

Phaed. 'A man who wants to see you'.

Curc. (at last recognizing *Phaedromus* when almost on top of him) 'Ah! You don't want to see me any more than I want to see you'.

Strikingly similar scenes recur in the *Mercator* and the *Epidicus*.

The opportunity for a related species of farcical by-play is provided by the opening lines of the *Persa*, in which slaves, *Toxilus* and *Sagaristio*, stroll in from opposite sides alternately soliloquizing, but are apparently unable to distinguish each other's features. Suddenly, when rather close, they look up and peer at each other:

Tox. (shading his eyes with his hand). 'Who's standing over yonder?'

Sag. 'Who's this standing across there?'

Tox. 'Looks like *Sagaristio*'.

Sag. 'Tis surely my friend *Toxilus*'.

Tox. 'He's the man, all right'.

Sag. 'Tis he, I'm sure'.

Tox. 'I'll accost him'.

Sag. 'I'll address him'.

Tox. '*Sagaristio*, the blessing of the gods upon you'.

Sag. '*Toxilus*, the gods will grant all your desires. How are you?'

Tox. 'So, so'.

(*To be continued*).

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Selected Letters of Pliny. Edited by Hugh Macmaster Kingery. Chicago: Scott, Foresman and Company (1911). Pp. 242. \$90.

"Pliny's letters are read as a rule by sophomores or freshmen in college", says Professor Kingery in his preface, "and it is the aim in this little volume to offer the help experience has shown to be requisite". Naturally, then, the work is in no sense a critical edition. It presents a much larger amount of the text of Pliny than either of the two American editions which immediately preceded it. For collateral reading or for extended reading with a class, it will therefore prove of value.

Successive editions of selections have, to a large degree, determined a canon of the epistles which cannot be omitted from any text-book. In regard to these, the editor's choice is representative and satisfying. On the debatable ground outside of this modicum, however, there seems a superfluity of letters along the same lines, involving a recurrence of theme, which is out of place in a book of selections. For instance, 10.39 and 10.40 parallel, in general subject-matter, 10.37 and 10.38; 10.94 and 10.95 derive their interest from the mention of Suetonius, but Pliny's relations with Suetonius could be sufficiently discussed in connection with 1.18, 1.24, 5.10; 7.1, 7.16, and 7.30 could well be excised, for surely we have enough extracts to show us Pliny the prig and Pliny the pedant; 4.5, 6, 18, 26, 29 add little of moment; 10.41, 42, 61, 62, dealing with the proposed channel from the Bithynian lake to the sea, do not repay, in interest, the space they occupy.

These letters, then, might well have given place not only to fuller annotation, but to other letters, intrinsically more interesting and general favorites, such as 4.22 (the Junius Mauricus episode: the reply of this latter-day Cato to Nerva, *Nobiscum cenaret*, should win a place in any selection), and, for contrast, 4.25 (which displays the pusillanimity of a senate which would trifle away a restored prerogative, the secret ballot, by writing on the tablets *multa iocularia atque etiam foeda dictu*). The latter epistle would force the inclusion of 3.20. These letters would go far to explain the drift of Roman politics at this period and are important for the light they shed upon the impotence of the senatorial party of opposition, a party blind to the substantial blessings which imperial government had brought to the world at large. 10.65 and 10.66 (old friends for which many will look), concerning the *θηρροῖς* in Bithynia, which throw an illuminating side-light upon one of the stock plots of ancient comedy, and a custom which we are liable to associate primarily with an earlier day, I miss; so, too, 8.17, about the floods in the Tiber valley. But any selection is determined by the personal differential.

The amount of text which has been included has wrought havoc, however, in one direction: in many cases the annotation seems to have been determined by the limitations of space rather than by the demands of the text. There is a golden mean, *quae est inter nimium et parum* (between e.g., Mayor's editions and the Teubner texts), which this book has not attained. If philology has killed the Classics, it is not the kind which the editor omits. The legitimate opportunities for the instructor to range rather widely are here so great and so enticing that Pliny seems to be one of the authors who peculiarly invite full treatment in the notes. If the instructor is to have time for this, such matters might be pointed out in the notes as the development of the use of *domine*, 10.2.1, or the meaning of *olim*, 1.11.1, 'now for a long time', with which

the sophomore or the freshman will not be familiar. Its use here is characteristic of Silver Latin, since it denotes continuance from an earlier to a later point in time, and is thus the practical equivalent of *iam pridem* and *iam dudum*. Seneca actually inserts *iam* in Epp. 77.3, *olim iam nec perit quicquam*. Here, too, a cross-reference is in order to 8.9.1. Many points of Silver Latin the editor has ignored, e.g., the use of *imputare*, 6.20.20, 9.13.6 (for the Ciceronian *assignare, ascribere*), and the use of *ista* as equal to *haec*, 1.10.11.

At times this striving for brevity leaves both reference and meaning quite in the dark. In 10.17 B Pliny requests a *mentor*; in 10.18 Trajan tactfully refuses on the plea of inability to secure enough *mentores* for his own building operations; Pliny repeats a similar request in 10.37, which Trajan ignores, 10.38; and again in the interchange of letters 10.39 and 10.40, the Emperor denies his governor. There is not a word to explain what these vast improvements were. Again, on 10.33.1 there is no note to indicate the importance of the development and spread of Egyptian cults throughout the Hellenic and Graeco-Roman worlds. The idea of making 'Pliny his own interpreter' is subject, of necessity, to many limitations. At present, through archaeological sources and modern analytic method, we know more of the religious unrest, portrayed in the spread of Egyptian cults, than did Pliny himself. Hence a sentence or two drawn from the information at hand in such a work, for example, as Cumont's, would here be very illuminating. Further, on *ius trium liberorum*, occurring four times (2.13.8, 10.2.1, 10.94.2, 10.95.1), there is no note. Cross-reference and index direct to an original comment upon 2.7.5; but this epistle has not been included in the collection. *Relegatus*, 1.5.5, passes without notice. These instances are simply typical of the things one is not to look for in Professor Kingery's book.

Furthermore, the notes are uneven in regard to the amount of information they furnish to help the student arrive at the meaning of the text. For example, we find such notes as "*quid ageret* (3.16.4): 'how he was doing'. The same words might mean 'What he was doing'. There is much comment on the perfectly obvious: (9.13.14) "*inimicos*: 'personal enemies'"; (3.5.3) "*unus*: sc. *liber*", and just below, "*duo*: sc. *libri*"; (3.18.1) "*Cum* . . . *quod* . . . *fecissem*: 'when I had done this'"; and the advice endlessly given, "*supply, est, esse*", etc.

Other passages scanty comment or entire absence of comment leaves unexplained. Thus, *nescio an*, though spoken of in a single section of the Introduction, receives no mention in the Notes. The assistance afforded on *cuius compos*, 1.12.8, on *mancipatum*, 4.2.2, on *rescripto*, 10.2.1 and many more cruxes, does not really explain. On 2.11.10 we read: "*cetera*: acc., 'on other accounts, and especially in the full attendance of senators'". It

has been suggested that this should be explained rather as an ablative. The words coördinated by *cum . . . tum* are *cetera* and *senatorum*, the attributives of *frequentia*. Hence the translation should be, 'throngs of people of all kinds and, especially, senators'. To say that 10.33 deals with a "proposal to form a guild or labor union" is a sacrifice of accuracy to a faint coloring of modernity: what Pliny actually wanted to do was to form a volunteer fire department of not more than one hundred and fifty *fabri*.

As to the amount of translation in the notes the editor has shown excellent judgment. He has skillfully gauged the student's capacity. Our aim is that a student should acquire the ability to translate the norm, not the extremely difficult. The average student, if such assistance is not given, will be inclined not to thumb the Lewis and Short for the meaning of a special passage, but will reach his goal by a shorter route. Again, the efficiency of the notes for class-room work is not impaired by subtleties or over-refinement of interpretation. Indeed the great value of the commentary rests just here, in furnishing legitimate help in translating and in being marred by no far-fetched hermeneutic.

The introduction suffers from the same cause as the commentary, undue compression. The student is left to get his ideas of Silver Latin and of Pliny's style, vocabulary and syntax, for example, from little over a page and a half of large-print descriptive matter here and from disconnected notes in the body of the book. The narrow bounds leave no space for more than an annalist's account of Pliny's life. There is no room to create 'atmosphere' by a descriptive treatment. In short, I distrust those little volumes which profess to "offer the help which experience has shown to be requisite". The saving remnant which studies Latin beyond the required courses will find a scholarly book, with a reasonably long and detailed introduction and material in notes and references beyond the mere minimum need, much more useful.

With all mechanical devices for student convenience the book is well equipped. It contains a table of contents, separate indices of subjects, of proper names, of text and notes, a chronological table and topical headings in the introduction in heavy type. The commentary is on the same page with the text, an arrangement undeniably sound if the student's copy is not used in the class room. The printing is good and the volume is attractive. I have noticed a few misprints, particularly in Greek words.

COLUMBIA UNIVERSITY. WILLIAM STUART MESSER.

AMERICAN PHILOLOGICAL ASSOCIATION

The General Meetings of the American Philological Association, The Archaeological Institute of America and the Society of Biblical Literature and Exegesis will be held jointly in the city of Wash-

ington, Friday, Saturday, Monday and Tuesday, December 27, 28, 30, 31, 1912. The programme is in charge of a joint committee consisting of two representatives each of the Association, the Institute and the Society, who at a recent meeting unanimously adopted the outline as here announced.

The Washington Society of the Institute will be the host with the coöperation of the Smithsonian Institution and the Georgetown, George Washington and Catholic Universities. The exercises will be held chiefly in the New Building of the National Museum, Smithsonian Institution. The Raleigh Hotel, Pennsylvania Avenue and 12th Streets, will be headquarters. Reasonable rates, European and American, can be obtained also at the Ebbitt or the Johnson, and at good boarding houses.

Joint sessions will be held on Friday and Monday evenings. On Saturday evening a general reception will be given by the Washington Society to members and visitors. On Saturday morning meetings will be held in four sections, designated respectively: Semitic and Biblical, Classical Philology, Mediaeval and Renaissance, and American Archaeology. Sessions for papers will be held by the Association Friday and Saturday afternoons and Monday morning and afternoon; by the Institute Friday and Saturday afternoons and Monday morning, and by the Society Friday morning and afternoon and Saturday afternoon. The meeting on Saturday afternoon may be a joint session of the Association and the Institute. Committee meetings have been planned so as not to conflict with the sessions for papers.

The Annual Meeting of the Council of the Institute will be held on Tuesday morning and afternoon, December 31, in the Octagon, in the drawing room adjacent to the Office of the Institute.

Inquiries or communications in regard to the programme or arrangements should be addressed to Frank Gardner Moore, Secretary of the American Philological Association, Columbia University, N. Y., or Mitchell Carroll, General Secretary of the Archaeological Institute, the Octagon, Washington, D. C., or James A. Montgomery, Secretary of the Society of Biblical Literature and Exegesis, 6808 Green Street, Germantown, Pa.

Pursuant to Section 467 of the Postal Laws and Regulations, the result of a law passed by Congress on August 24, 1912, I have filed, on behalf of THE CLASSICAL WEEKLY, with the Postmaster of New York City, two copies of a sworn statement, certifying that the Editor of THE CLASSICAL WEEKLY is Gonzalez Lodge; the Managing Editor and the Business Manager, Charles Knapp; the Publisher and the Owner, The Classical Association of the Atlantic States. The sworn statement also gave the information about the times of publication of the paper which appears regularly on the last page of each issue.

C. K.